1: Blackwood E-5 (1929-1930) 1935
ON6 Buka ON6
Kurtatchi

plantations as casuals, and a number of them did so intermittently, returning to the village to sleep.

The excess of boys over adolescent girls is explained by the fact that many of the girls were living with their prospective relatives-in-law in other villages, while the brides of the boys wearing the *upi* remained with their own people till after the *watawutf*.

One man has four wives, one has three, and five have two. One of these is a boy still wearing the *upi*, whose 'wives'—they are spoken of as such although the marriage rites have not been completed—do not yet live in the village, but pay short visits only.

Leaving out the 25 boys wearing the *upi*, and 4 men who sleep with them in the *tobār*, there are 107 individuals (72 adults and 35 children) living in 27 huts. The majority of huts have 3 or 4 inhabitants. The largest number sleeping, habitually, in the same hut is 7, which happens in 3 cases. One hut has a solitary occupant, an old widow, whose children are all dead.

THE DAILY ROUND

The village day begins at sunrise, with a leisurely stroll, during which frequent halts are made to enjoy the morning sun. It is not often that we wake to rain; that comes generally later in the day. The women take a briefer stroll, return home, and begin to rake together the ashes of the fire, probably still hot from having smouldered through the night. Soon the native Mission teacher blows the conch-shell which is the signal for Mass, and those who feel so inclined make their way to the church. (The church is beside the road, hidden by trees from the village, hence it does not appear in the plan. The villagers had just finished its construction when I came to live among them.) On their return, the women uncover the ovens in which taro has meanwhile been roasting, or they may boil some instead, or, if there is any over from yesterday, it may be eaten cold, together with any bits of fish or other relish that may be available. The men come along presently, the children are called up, and every one eats, but not a large meal. If the village is by the sea, some families will take their meal on to the beach and eat it round a fire kindled there. Then the women collect the scraps and call the pigs, who come on hearing their names. All now sit about for awhile, gossiping and making arrangements for the day.

The women presently pick up their knives and packs (made of

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ON6 Buka ON6
Kurtatchi

slings of banana-fibre with a base of the heavy spathes of the areca-palm) and set off for the taro gardens, or they may tie round their waists the little baskets which they use to catch fish in the rock-pools or to store the shell-fish they collect from the reef at low tide. Almost every day a small party goes off on a bartering expedition, to meet the women from some other village with goods for exchange. The more energetic of the men will be flourishing bush-knives or fishing-rods; one may seize a spear and announce his intention of going to hunt wild pig, to the huge delight of all the dogs in the village, who signify their approval in the usual canine fashion, and there is no peace in the village till he has disappeared with them into the bush. A party may be told off to work on the government road in order to keep it in sufficiently good condition to avoid a scolding from the A.D.O. on his next visit. Eventually, most people go off somewhere, either to work or to laze, unless there is a house being built or a canoe being finished, in which case some of the men will set to work on it, in rather desultory fashion. The boys wearing the *upi* depart in a gang on some ploy of their own, the girls have either gone with their mothers or are left to look after the younger children, and usually one or two adults also remain in the village, having chosen not to work to-day. They do not like prolonged concentration on anything, and if I ask somebody, especially a young man, what he is going to do to-day, I shall very likely get the answer: 'Nothing, I worked yesterday.' There would seem really to be some justification for the universal complaint of the older men that the young men nowadays are lazy! The women do not bring back from the taro garden enough provender for more than a day or two at a time, so they cannot take as many 'days off' as their menfolk do. The very few really industrious families have probably built themselves a shelter of banana leaves beside their taro patch, and will not come near the village for days together. Those who remain in the village spend a good part of the day in sleep. Women with small babies, or minding those old enough to be left by their mothers, sit about on the back verandah or on prostrate logs, fondling the infants. For a time, in the early afternoon, the village is quiet.

In course of time the women come back with their baskets of shell-fish or their loads of taro or firewood, carried on their backs as we carry a rucksack. The little girls go off to the water-pools in the bush and return with the family's water-supply—for all purposes—in a dozen or so cleaned-out coco-nut shells

1: Blackwood E-5 (1929-1930) 1935
ON6 Buka ON6
Kurtatchi

pleasure. The diary of at least one young man reads 'Lounged about the place' for the greater part of the time. I give here a few typical examples which will serve to show what the natives do with themselves at times when no special ceremonial or other activities are in progress.

A week from the record of Sobak, an elderly man

May 11. Sat around on his verandah and on mine, making string for a fishline and chatting.

May 12. Split a quantity of sago-palm leaves and prepared them for making thatch for his hut, which has remained unfinished since the move from Gomen.

May 13. Went to do a day's work in the new taro garden.

May 14. Went to the nearest plantation, some 5 miles off, to sell copra, and was away all day.

May 15. Stayed about the village doing nothing in particular.

May 16. Worked at the taro garden.

May 17. Made ceremonial pudding for his wife to take to Tabut for a feast which she was going to attend.

A week from the record of Matëv, an elderly woman

May 31. Went to Tarongen with other women to barter with the women from Saposa.

June 1. Went with some other women to Baniu with a young pig to be brought up there because the food is more plentiful. She carried the pig on her back in a pack. Stayed there the night.

June 2. Came back from Baniu. Fetched taro for the evening meal.

June 3. Worked all day in the taro garden.

June 4. Stayed in the village, spent most of the day cleaning the meat out of a coco-nut shell to make a new water-bottle.

June 5. Went to Tarongen to barter with the Saposa women.

June 6. Worked on the government road.

A week from the record of Tahol, young woman with a suckling infant

May 22. Sat around on her verandah and on mine, playing with her baby.

May 23. Went to the reef to gather shell-fish, leaving her baby with another woman.

May 24. About the place most of the day, towards evening went to fetch some bananas from Gomen.

May 25. Brought over some things from her old hut at Gomen, swept round the hut in which she lives at Kurtatchi, and cut away some bush.

1: Blackwood E-5 (1929-1930) 1935
ON6 Buka ON6
Kurtatchi

583 strings were shared. This occasion was comparatively devoid of ceremony, because the girl was a commoner.

583 565 [302] [614] Up to the time when the strings of *imun* are hung up from the roof of the hut, a girl who is *tsunaun* must remain inside. Her mother has painted her hair with red and black paint (*oin* and *tʃina*), in alternate stripes. If she belongs to the clan Naboin the paint is put on in many narrow stripes, to represent a *sui*, a kind of sea-urchin. If she belongs to the clan Nakarib she has a broad black stripe on each side of her head and a red one in the centre. I could get no explanation of the difference in the patterns, except that they 'belonged to' the respective clans. The *sui* is not a totem. *Beroan* and *imun* belonging to her own people are put on her wrists, and her *ruanbē* (husband's mother) or some one chosen by her, usually the girl's *tauvē* (husband's sister) puts more paint on her hair, on the top of the *usboŋ* pattern that had previously been put on, so that her head is heavy with paint. Then the *imun* and *beroan* are taken off her wrists and given back to her mother. The strings of currency which were hung up over the *tagoan* are taken down, and all the guests, both men and women, go into the hut, and eat the food that has been provided by the girl's mother. When all have eaten their fill, they go outside, except the boy's mother, who remains inside, looking for a chance to give to the girl's mother a string of *imun* and one of *beroan* which she kept back for the purpose, when the rest of the currency was hung up at the *tagoan*. This is for the girl's mother personally. She does not get any of the strings which were hung up, they go to the girl's *tsoa* and other relatives on both sides of the house. The boy's mother must give these personal strings to the girl's mother secretly, when no one is looking. When she has done so, the two mothers join the rest of the party outside the hut, and all the guests are given food to take back with them in the *kōbū* they have brought on purpose. They get taro, 'possum, pig, *menak*, all in large quantities.

583 [565] [482] The girl must now go back with her husband's people. But if she is *tsunaun* she is not allowed to walk, so a man who belongs to the same clan as her husband takes her up pick-a-back. If she is small and light she is carried thus all the way to her husband's village, but if she is heavy she is carried only for a short distance outside her own village and then set down. So she comes to the 583 boy's village, and there she must now remain. Once the currency 574 has been handed over, she cannot go back to her mother any more

1: Blackwood E-5 (1929-1930) 1935
ON6 Buka ON6
Kurtatchi

aromatic leaves. Then they bring it into the village and put it in the hut of the boy's mother. The boy's mother catches a pig and cooks it. The men and women who helped with the platform must be given pig to eat all together. The platform is laid down inside the house.

Then all the women who stand in the relation of *watʃitʃio* to the boy (see Chap. II, p. 68, for this relationship) go and lie on the platform in couples, holding each other fast. Each couple pretends to be husband and wife, who play at copulating with each other. When one couple has been lying on the platform for a while they get up and another pair take their places, till all the boy's *watʃitʃio* have taken part in the performance.

When this is finished, all the men and women of the boy's village adorn themselves with paint and put on the mark called *wakai*—a line of white outlining the edge of the hair and the forehead. Then they all go to the girl's village. They *kōma* along the road. The people of the girl's village have been similarly adorning themselves and they also *kōma*. They ornament the girl with the *wakai* line and with a clam-shell nose ornament, and hang strings of *beroan* across her shoulders and round her waist.

The people from the boy's village reach the girl's village just after dark. They *kōma* as they come. They join in the *kōma* at the girl's village. All the people of both villages stand up together and *kōma*. But the boy and the girl do not join in it, they hide in different huts, and are not allowed to come out. The boy's mother joins in the *kōma*, but the girl's mother stays with her daughter inside her own hut. This goes on all night.

Just before dawn breaks, one of the girl's male relatives takes up the boy on his shoulder (*watok*). This duty must not be performed by the girl's *tsoa*, who is *waris* to the girl's husband and cannot touch him. It is usually undertaken by one of the men who will be *tauwō* to the husband, i.e. his wife's brother, blood or classificatory. He is assisted by men of the boy's clan, who place their hands under the boy's buttocks and take some of the weight. The corresponding relative of the boy, who is *tauwō* to the girl, i.e. her husband's sister, takes up the girl on her shoulders in the same way, and is similarly assisted by members of the girl's clan. The heads of both boy and girl are ornamented with cock's feathers, and strings of *beroan* are hung across their shoulders. *Beroan* is also hung over both the wrists of the boy, but not of the girl.

1: Blackwood E-5 (1929-1930) 1935
ON6 Buka ON6
Kurtatchi

843 574 had come from a village about ten miles off, and remained with her mother until some weeks after the birth of her baby. This is very frequently done, if the two villages are not too far distant from each other. In the case of another birth which came under my notice, the woman's mother was dead, but in spite of this the expectant mother came back to her own village and was confined in her sister's hut. The sister was present and helped her through the delivery. Not infrequently, however, a woman will elect to remain in the hut her husband provided for her, in which case, if she is living in her husband's village, his mother will help her.

DIARY OF A PREGNANT WOMAN

843 During her pregnancy a woman works as usual, except that a primipara will be allowed some relief from heavy work in the taro garden towards the end. All women will carry loads of taro or [482] firewood on their backs right up to the end of the pregnancy; they say this helps the child to be born easily. A pregnant woman must be careful that there are no men in sight while she is preparing her pack, and must wait till they have all gone away.

I kept a record of the activities of Manēv, a girl of eighteen or thereabouts, for three weeks before the birth of her first child, which may be summarized as follows:

Aug. 4. A message was sent to me that the confinement might be expected at any time, so I went over to Tabut, where she lived, and arranged to stay there until after the baby was born. Manēv was away at the taro garden, and worked there all day. When I asked how they knew the time was near, her husband said 'the rope has broken here', pointing to a place between her breasts.

Aug. 5. Manēv went fishing for shell-fish on the reef, remaining there for several hours.

Aug. 6. She went to the bush to get bread-fruit, climbed several trees, and carried an enormous load of bread-fruit home. She danced vigorously at the *kōma* in the evening.

Aug. 9. She went with other women to trade with the Ruri people on the road about 3 miles from Tabut. She carried a load of bread-fruit on the outward journey and a load of sweet potatoes home.

Aug. 10. Stayed at home most of the day, but carried in a load of firewood in the afternoon.

Aug. 11. Was preparing to take a load of taro down to Mrs. Hadden's plantation (about three miles away), but Mrs. Hadden told her not

1: Blackwood E-5 (1929-1930) 1935
ON6 Buka ON6
Kurtatchi

remained till after the evening meal, then they were taken down and thrown away.

7. For sitting on his mother's pack.

Commoner children are put, while still fairly small, to ride on the top of their mother's pack—the burden of taro or firewood which is always carried rucksack fashion, by means of straps round the shoulders—without any introductory ritual. But before a child of rank can do this a special ceremony must be held. I saw it done at Kurtatchi, for Wanias, son of Pinari's sister's daughter, *tsunaun* in the direct line of succession. He was then somewhere about four years old.

The proceedings started at sundown, by a number of women walking round in a wheel-like formation, the role usually played by men in an ordinary *kōma*, giving the while the monotonous four notes which always accompanies their dance (Pl. 17). Pesē, who stands to Wanias in the relationship of *watʃitʃio*, carried a new pack, consisting of a new sling of banana palm fibre, smeared with red paint, and ornamented with shell rattles and pearl buttons obtained from a store, tied round a large new *kōbū*, rolled up empty. The pack thus prepared is called *tin*, and is like that usually carried to the taro gardens to bring back the load. Pesē walked in the centre of the group. Presently a little girl (a commoner a little older than Wanias, not related to him) was placed on the top of the pack, sitting just as Wanias will sit in future. The women continued to parade round and round. One woman carried a bow and arrows, another an axe, another a canoe paddle. They might also have had a fishing-net. These are all objects symbolic of a man's activities. If the ceremony had been for a girl they would have had packs instead of the bow and arrows and the axe, but the canoe paddle would have figured just the same, as women are also expert paddlers. They walked round going through the motions of using these things. Other women jumped about, gesticulating wildly. I was told that the two women who knew this dance the best were both ill, so it was not being done as well as it might have been. Presently Takok, who is not related to Wanias, took the pack and carried Pesē on it for some time. Pesē is a big woman, so it must have been quite a task for Takok, who is by no means young.

This continued for a couple of hours or so, with the slit-gong beating at short intervals, the signal for renewed efforts both of

1: Blackwood E-5 (1929-1930) 1935
ON6 Buka ON6
Kurtatchi

voice and leg, whenever it sounded. Wanias was not present, it would have been considered very unlucky if he had accidentally put in an appearance. Apparently this performance is somewhat in the nature of a rehearsal.

All the next day the whole of the male population of the village was employed in making ceremonial pudding (see Pl. 33). Some of the men varied their labours by making Pan-pipes, and the women were making baskets of plaited coco-nut palm leaves to hold the pudding. These they made smaller than usual, because they were for a child. When the pudding-making was finished the slit-gong was sounded.

Just before sundown two specially large taro tubers, with leaves and stalk still attached, were laid on the front verandah (*tagoan*) of Wanias's maternal grandmother's hut, where he and his mother live (his father is dead). On these was laid a very elaborately worked woman's hood, covered with an embroidered pattern made of strips of fibre and dried leaves, dyed red and brown, the kind of hood women wear on special occasions. On top of this was placed a sucking pig, held down by one of the older men of the village. Pinari, Wanias's mother's mother's brother, whom he calls *tsubunē* (my grandfather), took some lengths of shell currency (*beroan*) and rubbed the pig's sides with it, beginning at the tail. Then he took a large pinna shell full of red paint (*oin*) mixed with coco-nut oil, and rubbed the pig in the same way with that, then with the specially prepared pack, and then with a red loin-cloth. When all these things, which were to come in contact with Wanias in the course of the ceremony, had been passed from head to tail of the pig, it was allowed to run away. Then a number of the women, of both clans, came up in turn, and each sat on the hood for a minute. Two of the women who were *watʃitʃio* to Wanias came first, but others followed who bore no relationship to him. A little girl, younger than Wanias, not related, but of the same clan, was held down on the hood while her hair was carefully trimmed by Koawu, one of the older men (it does not seem to matter who undertakes this duty). He trimmed it all round, particularly just over the temples and behind the ears, making a clean line. The way having been thus prepared, Rus, Wanias's mother, brought the little boy out of the hut and sat down on the hood with him on her lap. Koawu began to trim his hair in the same way. He was not at all pleased with the process, and wriggled so much that it

1: Blackwood E-5 (1929-1930) 1935
ON6 Buka ON6
Kurtatchi

PLATE 18

854
482
142
291

b. CHILD BEING CARRIED ON PACK

a. WANIAS AND HIS GRANDMOTHER MATEV

[facing p. 193]

1: Blackwood E-5 (1929-1930) 1935
ON6 Buka ON6
Kurtatchi

881 the importance and danger of the occasion. All the men make as much noise as they can, and the women set up a ritual wailing. My informants said that this wailing is done because the women are afraid that their boys will be poisoned by other natives, and will die; it is of the nature of a safeguard against this disaster. This part of the ceremony is called *wawan*. Seen by the light of coco-nut palm leaf torches, it must be an impressive moment.

881 302 When all the boys have been up the trees and come down again, they all go into the long house with their *amro*, who decorate them in the prescribed fashion. Their hair is covered with black paint (*tʃina*), their foreheads are outlined with white (*wiwi*) round the edge of the trimmed hair. This outline is called *wakai*. A small triangular patch of the red paint called *oin* is placed under each eye, and a dab on each ear. The mouth and chin are touched with white. A line of white is carried across from each shoulder under the arm on the other side, and across the back. Cock's feathers are fastened into their hair.

881 All this takes place so early in the morning that at this stage in the proceedings it is still dark. When dawn is about to break, the outer sheath of leaves covering the special *upi* is taken off, showing the cut-out pattern underneath. The hat designed for each individual is shown to him by his *amro*; he then puts it on, to the accompaniment of much shouting and blowing of pipes. It is essential that there should be a large number of pipes, particularly the large ones called *mabu*. More coco-nut palm leaf torches are lighted. By this time the village is so full of people that there is barely room to move. Part of the palisade round the long house is broken down to make a door. Out of this a procession emerges.

[532] First come boys who are not among the initiates, carrying wooden figures of men, women, and birds. These are carefully carved, and are of varying sizes, the birds of natural size, but the men and

[482] women are smaller than life (see Pl. 28). Behind the boys carrying these figures come the *amro*, each carrying one of the novices on his shoulder. If one man is *amro* to two boys, he may pay one of the Hahon people to carry one of his charges, or some member of the boy's own clan may carry him, in which case no payment is made. The *amro* carrying the boy who is second in rank (*nonorir*) goes first, the first in rank (*wagi'upi*) comes second. This is done so that the second in rank can brush away the cobwebs, covered with dew, that cross the path in the early morning.

1: Blackwood E-5 (1929-1930) 1935
ON6 Buka ON6
Kurtatchi

them, and women, though they do not carry them, may see them without hindrance.

THE *WASIPSIP* CEREMONY

The *wasipsip* is considered the least important ceremony of the three. If it is convenient for some of the boys to remove their hats at any particular time after the holding of the *watawutʃ*, a *wasipsip* may be arranged for the benefit of a few, or even of one boy alone, if there is any special reason for doing so. Thus, for example, a boy who wishes to go and work as an indentured labourer will sometimes persuade the elders to hold a *wasipsip* for his benefit. But in the ordinary way, the boys who go through the other two ceremonies together also join for the third.

The boys must first spend a few days, perhaps ten, in the bush. This seclusion is called *wawilbē*, the same word as is applied to the seclusion before the *wapi*. They stay in the bush until noon on the day fixed for the ceremony. During this time they must not be seen by the women. Food is brought to them by the *kwigin*. At noon they come to the village and go inside a palisade enclosing a little *tobar*, specially made, just big enough to accommodate the number of initiates involved. The inside of this *tobar* is decorated with leaves, and strings of shell money. They remain there for the remainder of that day, and sleep there that night. At dawn next day they get up, and their hair is cut off by their *amro*, with a *kina* shell (a variety of *Cyrena*, having a very sharp edge). The hair is cut quite short, and is trimmed close to the head at the back and perpendicularly at the sides. The *amro* then paint the heads of the novices with the special pattern appropriate to the removal of the *api* (described on p. 224). All the people *kōma*, and *mabu* are blown. For the *wasipsip* it is considered enough if there are two *mabu* only.

The *amro* take their charges on their shoulders, just as they did in the *watawutʃ* ceremony. No lime-pots or areca-nut boughs are carried, and the faces of the initiates are not painted as in the former ceremony. A few figures of men, women, and birds are carried round in front of them; these must be made afresh for this occasion, those used at the *watawutʃ* having been burnt.

When they have been once round, the boys get down from the shoulders of the *amro*, and go to the chief *tumaun*, who gives them *watef* in coco-nut shells. This they must really drink, not pretend

1: Blackwood E-5 (1929-1930) 1935
ON6 Buka ON6
Kurtatchi

Mangoes grow in the bush, but do not, so far as I know, receive any attention, though the locality of each tree is known. When passing anywhere near one, most people will turn aside to gather the fruit. They like to dip it into their lime-pot before taking a bite; this is said to add to the flavour.

Pumpkins and some forms of marrow grow in the taro garden, and in some places are found wild in the bush; possibly these are escapes. They were sometimes offered to me, but are not much used or liked.

Sugar-cane is available. Bits of it are sucked with great relish. It is tough and stringy and not very sweet; probably it suffers from lack of attention. No use is made of it except to suck sections of the cane as we eat sweets.

The long narrow fruit of the small-leaved mangrove (*parū*), which goes red when it is ripe, is collected, skinned, and put into a basket, then it is left in the sea overnight; next morning it is washed in fresh water, boiled, and eaten as a relish, with coco-nut meat.

A small Chili pepper (*nubo*) is used to flavour the water in which other food has been boiled, this liquid is then partaken of at the meal.

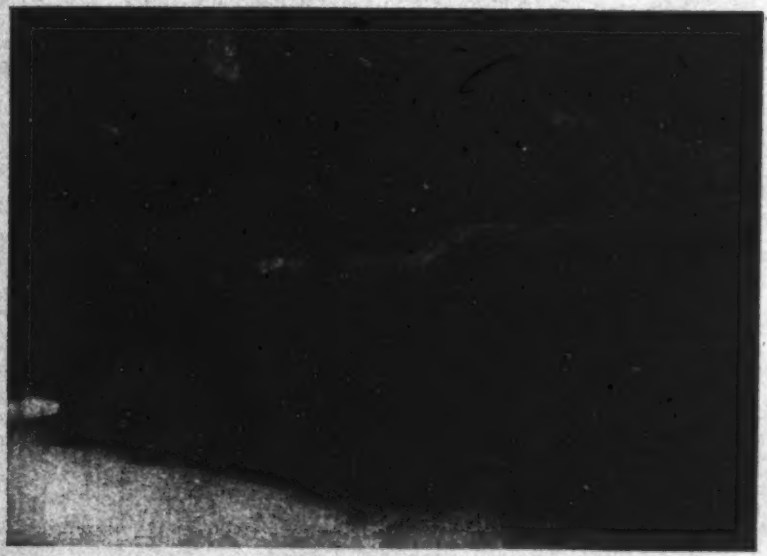
2. *Flesh food*

Unless some one chances to kill a wild pig in casual hunting, pig-meat is a luxury reserved for special occasions. Domestic pigs are never killed except for a feast of considerable importance. The prestige of an important feast depends upon the number of pigs that have been killed for it. If enough cannot be procured from the village supply, or caught by the hunters, the natives will, at the present time, pay as much as £10 or £12 of our money—earned as wages in serving as indentured labourers—to a trader or planter who will sell them one.

Unless they have been wounded, wild pigs caught in the bush are generally brought into the village alive. The method of carrying them is to tie the forelegs together, and the hind legs together, and swing the animal on a pole put between the legs. A pig will perhaps be brought in thus in the morning, thrown down on the ground near a hut, and left there for hours until the men are ready to kill it. Killing is usually done by plunging a spear into the animal's body just behind the uppermost foreleg, as it lies on its

1: Blackwood E-5 (1929-1930) 1935
ON6 Buka ON6
Kurtatchi

PLATE 36



415
312

a. GETTING WATER

482
415

b. CARRYING WATER

[FACING p. 288]

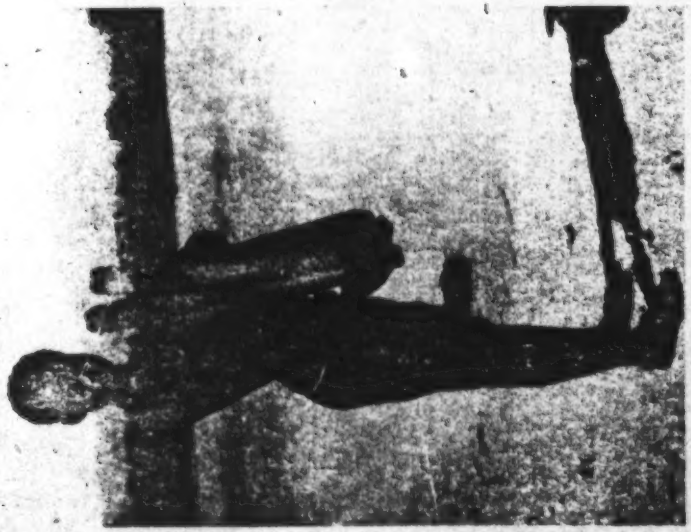
1: Blackwood E-5 (1929-1930) 1935
ON6 Buka ON6
Kurtatchi

PLATE 37

415
482
27k

b. GAUA SMOKES A PIPE
(She is carrying bread-fruit in a coco-nut-leaf basket.)

415
482



a. SEA WATER IN BAMBOOS
(Beach at Tiop.)

[Facing p. 289]

1: Blackwood E-5 (1929-1930) 1935
ON6 Buka ON6
Kurtatchi

the taro garden with their loads, or from the reef with their little baskets of shell-fish. They begin by fetching firewood from the bush; huge loads are carried on their backs by means of slings of banana fibre hung from both shoulders after the manner of a rucksack. The small girls must help in this work, each according to her carrying capacity; they must also bring water. The meal does not differ greatly from that taken in the morning, except that more is eaten. Its main dish is invariably taro, either boiled or roasted, sometimes supplemented by yams, sweet-potato, or green leaves, or bread-fruit when in season. For the much needed 'relish' there will be fish, or shell-fish, or perhaps opossum, if any have been caught during the day.

Meals may be taken either inside or outside the hut, but are most frequently eaten on the women's verandah. They are shared by all the occupants of the hut, without rule of precedence, men and women eating together, and are times of pleasant chat and laughter, especially when the family sits at leisure after their hunger has been satisfied and discusses what is to be done that day, or what has been done, if the day is over. A man and his two wives, who usually occupy adjacent huts, will often share their meal on the verandah of one of them, with the children of both in great evidence. The adolescent girls eat with their parents, and the smaller fry hover about, scrambling on and off the verandah, getting such portions of food as their elders hand over to them. But the family circle is not complete, for the boys wearing the *upi* may not join it. They come to the door at the men's side of the house to have their food handed out to them, then they must take it away and eat it on the verandah of their *tobar*, or where they please, so long as they avoid the proximity of the women. It will be remembered also that persons standing to each other in the relationship of *wagun*, *wat∫it∫io*, and *nuwan* may not eat in one another's presence (see Chap. II), and that if a woman eats in the presence of her daughter's husband she must do so behind her hood.

Utensils used in the preparation and consumption of food are simple and few. Nowadays an occasional enamel saucepan, and perhaps a cup and a plate or two, will be seen in the villages, brought in by some returned plantation labourer. But most families do their cooking with the aid of native pots, of which they will possess at least two or three of different sizes. For

1: Blackwood E-5 (1929-1930) 1935
ON6 Buka ON6
Kurtatchi

PLATE 41

789

a. RAIN-MAKING APPARATUS

291
482

b. A SUCCESSFUL 'POSSUM HUNTER

[FACING p. 314]

1: Blackwood E-5 (1929-1930) 1935
ON6 Buka ON6
Kurtatchi

hands, the right hand nearer to the tool. The hands were held at about the level of the waist. The sides were trimmed almost straight, not curving outwards with the contour of the tree. The thickness of the sides was tested by feeling with the hands one inside and one outside. A layer was taken off the whole length of the side of the canoe in about twenty minutes. Most of the day was spent on this trimming.

Up to now, the work had been carried on in the bush, just where the tree fell. This evening, however, the canoe-builder decided to bring it down to the beach. He dragged it single-handed for part of the way, and then left it for the night.

November 5. The builder and another man carried the canoe to the beach and trimmed it, by turns, all the morning, improving its shape and smoothing its rims.

At this point he apparently became tired of the job; there were also several things going on in the village to distract his attention. Nothing more was done to the canoe until the evening of November 20, when he measured with a fish line the position for the holes for holding the cross-pieces to which the outrigger-booms are lashed.

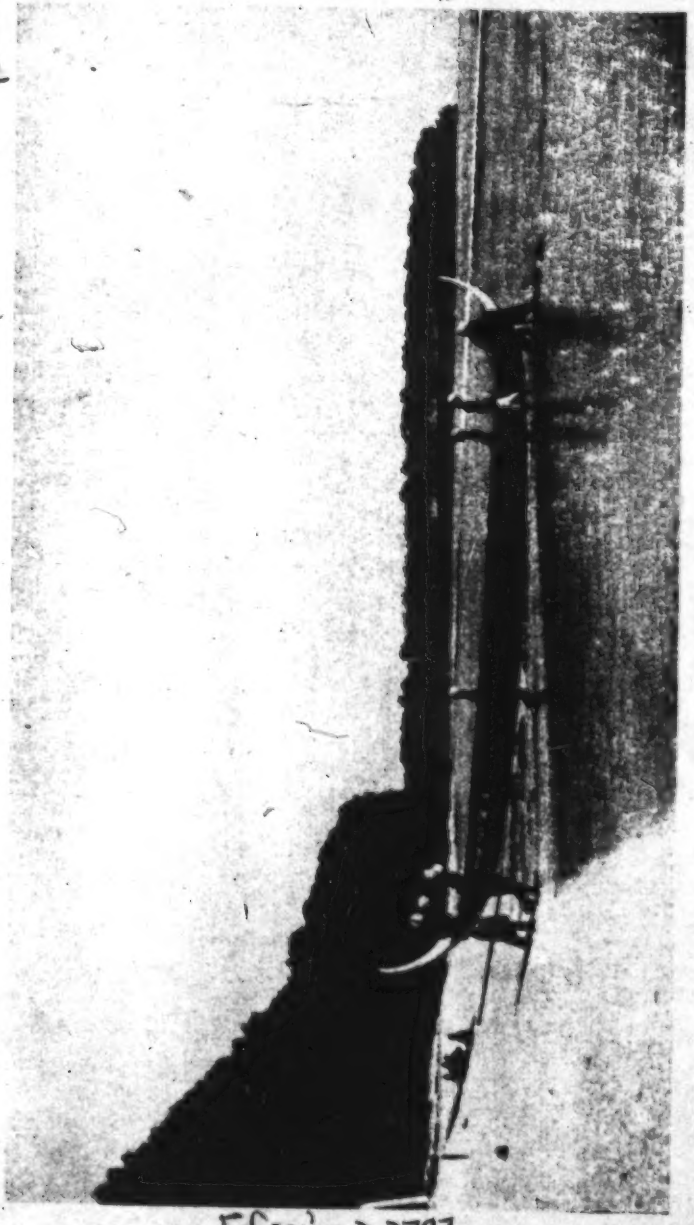
November 21. The holes were made with a modern brace and bit, the canoe lying on its side. Three holes are needed on each side. They must be exactly in the centre of the canoe, about 3 inches from the rim.

November 22. Three sticks (*sokau*) were pushed through the three pairs of holes. The *sokau* pass right through the hull, and project about 2 inches on either side of it. Two outrigger-booms (*kikilin*), about 9 feet long, were laid athwart the hull and lashed to the outer *sokau* on each side, projecting a little beyond the hull on the starboard side, the greater part of their length being on the port side. The space between the booms was filled with tightly packed transverse poles (also called *kikilin*) of the same length as the booms. The centre pole was lashed to the centre *sokau*, forming a platform, about a foot wide, braced by cross-bars (*pinin*) running parallel with and just above the rim of the canoe on each side. The number of poles varies from six to ten according to the size of the canoe. In answer to my question, the canoe-builder said that the proper length for the booms was *gā sia pa lim*, a span and an arm (*alima*, shortened to *lim*, means either arm or hand). The length varies very little in the different-sized canoes (see

1: Blackwood E-5 (1929-1930) 1935
ON6 Buka ON6
Kurtatchi

PLATE 53

501
482



LAUNCHING *MON*

[facing p. 379]

1: Blackwood E-5 (1929-1930) 1935
ON6 Buka ON6
Kurtatchi

its head men when they require to visit the Government Station at Buka Passage, as they are called upon to do on the occasions of the annual visit of the Administrator (see Pl. 1 *a*).

There is a special series of terms for designating the size of a *mon* according to the number of *poan*:

koak, small *mon* for children to play with, or large enough for one man.
poboak,[1] *mon* with two *poan*, i.e. suitable for two paddlers and a steersman. May be used for bonito fishing.
pokukan, *mon* with three *poan*, the size usual for bonito fishing.
potana, *mon* with four *poan*.
potonim, *mon* with five *poan*.
potonom, *mon* with six *poan*.
posawun, *mon* with ten *poan*, the largest now made.

Dimensions of *mon* with three *poan*

Length, 27 ft. 4 in. from bow to stern.
Width, 3 ft. at widest part, in the middle (inside edge of *warin*).
Width of planks, about ½ in.
Depth of side plank (*warin*), i.e. total height above water, 1 ft.
Length of *waisinan*, 6 ft. 9 in., of which pattern extended for 3 ft. 6 in.
Floor, 5 planks each about 6 in. wide.

Launching of mon. Canoes are never given names. When a new *mon* is put into the water for the first time, it is carried down to the shore, from the shelter where it has been during the later stages of its construction, on the shoulders of some of the men who have worked upon it. I have seen a small one (with three *poan*) carried on the shoulders of two men. A crew of men and boys man it, and it is taken out a short distance, paddled round for a while, and then brought in and put into the shed which has been prepared for it on the shore. The men concerned in the making of it then meet in the men's house and eat ceremonial pudding which the owner of the *mon* and his friends have previously prepared. If there is any over when they have all eaten as much as they wish, they send it to their womenfolk, who eat it in their own quarters. The men who have helped in the making of a *mon* receive no payment other than this feast, but when they wish to make one for themselves they would call upon the owner for his help in turn. Any man may own a *mon*; I never heard of a woman doing so. As the labour of making

[1] These words are made up of *po* (for *poan*) prefixed to the ordinary numerals.

1: Blackwood E-5 (1929-1930) 1935
ON6 Buka ON6
Kurtatchi

PLATE 61

482

b. CARRYING POTS HOME FROM MALASANG

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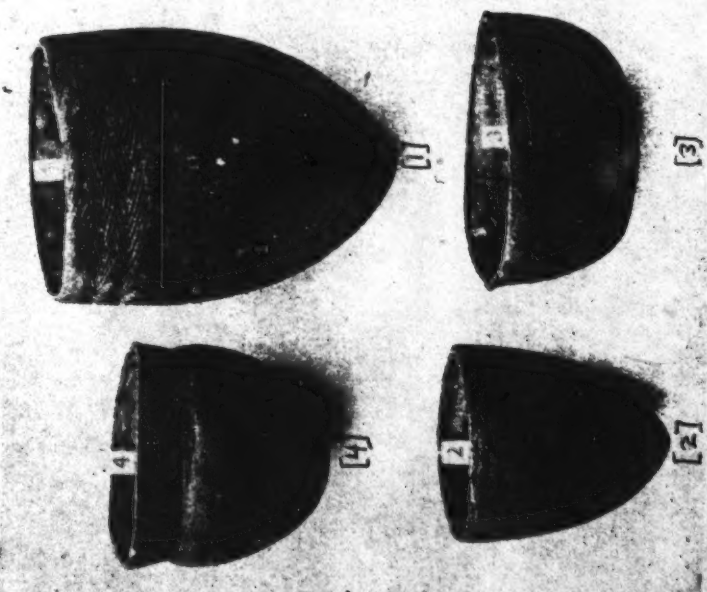

a. TYPES OF POTTERY
1. *Tabeli* 2. *Kolo*
3. *Kepa* 4. Pot from Buin

[facing p. 399]

1: Blackwood E-5 (1929-1930) 1935
ON6 Buka ON6
Kurtatchi

323 not often in demand. A very small pot is called *kolo* (Pl. 61*a*, no. 2).
415 The other shape is elliptical, with a lip at each end for pouring. It is called *kepa* (Pl. 61*a*, no. 3). Its main use is for boiling the squeezed oil of grated coco-nuts to be added to pounded taro in the manufacture of ceremonial pudding (see p. 274) by the men.

Barter of pots.

438 Natives from all over Buka and the north-western end of Bou-
436 gainville make trips to Malasang to trade for pots, and the Malasang people also bring them, sometimes, in canoes to other villages for barter. Their subsequent exchange for other goods carries them still farther afield. A medium-sized pot can be bought for three sticks of tobacco (the equivalent of one shilling) or an equal value in paint, cloth, &c. A large pot is worth four or five sticks, a very small one may be had for two. They are packed up very skil-
482 fully in the areca-palm fibre carriers (*kōbū*), and are taken to their destination on the backs of the women, piled so high that it seems almost impossible for them to arrive intact, yet they do (Pl. 61*b*).

201 Pots are broken ceremonially by their owners as a sign of anger
765 or grief. The pots of a dead woman used to be broken by the mourners, but this custom is dying out.

323 I have not discovered any use that is made of potsherds. They lie about in large quantities in every village and on the sites of deserted villages. They are not broken up fine to serve as grit in the making of new pots, as is done by some primitive people.

323 The most careful inquiries failed to elicit any legends or tradi-
713 tions connected with the origin of pottery-making, the first potter, or the discovery of the clay. All they could tell me was that the craft had been practised for so long that nobody knew how it started. It is exceedingly flourishing at the present day, and there seems no likelihood of its dying out, or even being modified by the introduction of European tools, for some considerable time to come.

TERMS USED IN POTTERY-MAKING
(*Malasang Dialect*)

323 *Materials and tools.*

192

Term	*Explanation*
pitaho	a greenish clay, obtained just below the surface soil in the bush.
mimia	substance said to resemble reddish sand, obtained from a hole in the side of a mountain some distance inland.

3: Blackwood E-5 (1929-1930) 1932
ON6 Buka ON6

Monohan saw the tree in which the old woman was. He tried to kick it down, but he could not, he fell down himself. The tree remained. He kicked it again, he fell down again, the tree remained. He kicked it again, he fell down again, the tree remained. The two children of the old woman stood up together, they both shot him at once. They shot and shot and shot. Then Monohan died.

Then the mother of the two boys came down, she cried and cried, she thought her two children were gone. "You two, where are you?" The two children stayed quiet, they did not say anything. Then the old woman cried: "I think the big man has taken my children, my children did not win." The old woman came down to the ground. Monohan was lying dead. Then the old woman said: "You killed my two fine children." Then the two children came out, and said: "Yes, we are strong, we killed him, he is quite dead." "Oh, you fine fellows! This is the man who killed all the people before. Now my children have served him out to-day." She said to Monohan: "There, serve you right."

Then they tied him up, and cut down a tree for a pole (to carry him on, as they do pigs, with the pole thrust between their tied legs). They put him on the pole, the tree broke. They cut another, and put it ready to carry him, it broke. They cut a lot of trees, they all broke. They did not know how to carry him. Then they heard some small thing talking to them, it said: "Ding, ding, ding, ding." The old woman heard it, she took a shell-knife and cut the little insect (*gorugot*) that was talking, she cut its neck. Then she thought: "Oh, I think it was telling us to take *dindin*." (A wild fern, whose stem is not very tough.) Then they tried *dindin* and it was strong enough. Then the old woman took some leaves, and made them hot over the fire, and put them on the wound she had made in the insect. It did not die. There are plenty here, they have a mark where the old woman cut.

3: Blackwood E-5 (1929-1930) 1932
ON6 Buka ON6
Kurtatchi

follow will serve to illustrate the relationship referred to, as it is conceived by the natives of North Bougainville. 538 825

The Shark-child.

A man had connection with his wife. She was a young woman. She became pregnant. He thought she was carrying a child. Her time drew near. The child was born. She did not bear a real child, she bore a shark. It was born. The woman's mother thought she had borne a human child. She wanted to see it. She saw it, it was a shark. "What is that you have borne? It is a shark, belonging to the salt-water." They went and fetched some sea water, they poured it into a *kobu* (receptacle made of the fibrous sheath of the areca palm, much used by the natives for carrying and other purposes). They took the woman's shark-child, they put him inside. He stood up in the water. He stayed in the water, he grew big in the water. All the people did not know about him, only the woman's kinsfolk knew. Now he grew big. They made a feast for him. The woman's kinsfolk showed him to all the people. Some of the women said: "Let us go and look at the woman's child." They all said: "He isn't a real child, the woman has borne a shark." They all went and made him stand up at the bottom of a river. He stayed there, he did not leave the river. He made himself a house on the sand. When they made a feast, they took a piece of pig, they went and called out for the shark, and gave him the piece of pig. They cut the shark's skin. They made him stand up again. 539 825 [415 482]

The teller here explained that they cut a pattern on the shark's skin just like the pattern cut on his own chest. (These natives cut elaborate patterns on various parts of their bodies, rubbing lime into them so that the scars remain permanently.) He said that his own shark was called Muwatskawits, it lived at Timputs, his *tubune* bore it a long time ago. The term *tubune* is used for an ancestor, of [304]